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BRONZE HEAD OF AUGUSTUS
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BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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THE METROPOLITAN MUSEUM OF ART

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THE ANNUAL MEETING OF THE CORPORATION

The sixty-ninth annual meeting of the Corporation of the Museum, embracing

Benefactors, Fellows in Perpetuity, and Fellows for Life, will be held at the Museum on the afternoon of January 16, 1939, at half past four o'clock. At this time the new installation of armor in the large hall of Wing A will be shown.

AUGUSTAN ART A POSTPONEMENT

The opening of the exhibition of Augustan art announced for December 28 has been postponed until Wednesday, January 4, 1939, because of delays in the shipments from abroad. The private view for Members of the Museum will be held on Tuesday, January 3, from two until six o'clock. An article on this exhibition will be found on page 272.

MUSEUM CONCERTS

Four free symphony concerts under the direction of David Mannes will be given in the Museum on the Saturday evenings in January—January 7, 14, 21, and 28—at eight o'clock. No tickets of admission will be required.

JANUARY EXHIBITIONS

Besides the special exhibition in honor of the two-thousandth anniversary of Augustus the Museum is planning several other interesting events for the early months of the new year. On January 18 the hall of European armor in Wing A will be opened to the public, showing the collection in chronological arrangement and in close relation to contemporaneous European art of other types. The central court will be devoted to equestrian harnesses, the north gallery to Gothic armor, and the south to armor of the sixteenth century. In the west gallery, the new Bashford Dean Memorial Gallery, enriched historical suits will be shown.

The entire Giovanni P. Morosini collection—arms and armor, decorative arts, and paintings—will be exhibited for the first time from January 14 through February 5 in the Room of Recent Accessions.

An exhibition of Chinese tapestries—pic-

torial scrolls, wall hangings, robes, and small accessories—all from the Museum's collections, is scheduled to open in the small gallery of special exhibitions on January 14. It is probably the first time that such an exhibition has been held in this country.

English Landscape Prints, an exhibition illustrating the history of a typical English art from the seventeenth century to the present, will open on January 14 in the Print Galleries. It will include plates by Sandby, Girtin, the Havells, and other eighteenth- and nineteenth-century artists, mezzotints from Turner's *Liber Studiorum* and Constable's *English Landscape*, and prints by some of the more modern landscape etchers.

A FRENCH MEDIAEVAL WRITING TABLET

Mediaeval architecture supplied the other arts with many of their decorative forms. This was true not only of the arts closely associated with architecture, such as sculpture, stained glass, and fresco, but also of the so-called minor arts, such as enamel and ivory. Thus architectural ornament, reduced in scale, is used as a decorative frame for a fourteenth-century ivory writing tablet,¹ a recent gift from Mrs. Mary Ann Blumenthal. The piece is delicately carved and in excellent condition, except for minor restorations of the central colonnettes and

parts of the outer frame. Faint traces of red indicate that the ivory was once painted.

Beneath the bands of rosettes and the trefoiled and cusped arches are depicted four episodes of a courtship. At the upper left the suitor approaches the lady, who modestly pretends to resist his advances; at the right he engages her in amorous conversation. At the lower left the lovers play

a game of chess; and at the right he pledges his love on bended knee. Some writers have interpreted the third scene on our ivory as representing the story of the famous chess game between Huon of Bordeaux and the Saracen maiden, in which Huon was to receive the damsel's favors if he won and forfeit his head if he lost. Since, however, games of chess occur in other mediaeval romances and fables, there is probably here no direct reference to any particular romance.² Mediaeval genre scenes of love and dalliance follow pretty much the same



A FRENCH XIV CENTURY IVORY

essential pattern as the *scènes galantes* of the eighteenth century or the popular love stories of today.

The intended use of this ivory is interesting. From the wear on the carved surface and from the area cut out of the back to hold a coat of wax, we can surmise that it once formed an outer leaf of a writing tablet. A central hole at the top of the ivory shows that it was joined to the other leaf, or leaves, of the tablet by a pivot, one leaf resting directly on top of another, an arrangement followed in other writing tablets of the period in the British Museum. Notes were written on the waxed side with the

¹ Shown this month in the Room of Recent Acquisitions. Acc. no. 38.108. L. $4\frac{7}{12}$ in., w. $3\frac{1}{12}$ in. Ex. coll.: Barry; Cottreau; Garnier. Exhibited at the "Exposition universelle" held in Paris in 1900. See R. Koechlin, *Les Ivoires gothiques français* (Paris, 1924), vol. I, p. 437, and vol. II, pp. 428-429, no. 1219, and references there cited.

² Koechlin, *op. cit.*, vol. I, pp. 387-389.

pointed end of a stylus and were erased by rubbing the surface of the wax, much as one would clean a child's slate or the now old-fashioned celluloid memorandum pad, once so popular.³

Wood or ivory writing tablets were common in the classical period; in the first century A.D. several of the epigrams of Martial referred to their use as announcing election to office, as presents during the Saturnalia, and finally as love missals. "You will then deem my three-leaved tablets no mean gift," wrote this poet of fashionable society, "when your mistress shall write to you that she will come." But in another epigram he pointed out the disadvantages of the "waxen tablets": "Lest dark-colored waxen tablets dim your failing eyesight, let black letters dye for you snow-white ivory." Martial also refers to the stylus.⁴ The immediate forerunners of the mediaeval writing tablets were the famed Roman consular diptychs of the fifth and sixth centuries A.D. which were made to celebrate the election of a consul to office.

Writing tablets continued to be employed for varied uses throughout the mediaeval period. The thirteenth-century poem of *Flore et Blancheflor* refers to two children who, when they came to school, took ivory tablets "to write letters and verses of love in wax"; and an inscription listing sums of money is still to be read on one fourteenth-century writing tablet now in the British Museum.

Recent serious questionings of Koechlin's chronologies and groups by Morey, Egbert, and others show how difficult it is to date fourteenth-century French ivories until a firmer basis of classification is reached, but a guess would be that our piece was made in the first half of the century. In a general way the ivory is somewhat related in style and date to several fine caskets in the Morgan Wing,⁵ and it is indeed a worthy addition to the Museum's collections.

WILLIAM H. FORSYTH.

³ A Coptic writing tablet (acc. no. 14.2.4) exhibited in the Room of Egyptian Daily Life still has its coat of wax.

⁴ On the above points see Martial *Epigrams* xiv. iv-vii, xxi (The Loeb Classical Library, London, 1919).

⁵ Acc. nos. 17.190.163, 180.

A STONE RELIEF FROM THE CAUCASUS

A notable recent acquisition for the Department of Near Eastern Art is a tympanum of carved stone¹ which comes from the village of Kubatchi in the province of Daghestan in the Caucasus. Its importance is enhanced by the fact that, with the exception of reliefs in stucco, few examples of monumental Muhammadan sculpture are to be seen in European and American museums. Much Near Eastern sculpture of the mediaeval period was, of course, either destroyed by foreign invasions or mutilated by adherents of the more fanatical Muhammadan sects, who, following the Traditions of the Prophet, condemned the representation of living creatures. Of the architectural decorations that have survived, by far the greater part are still in situ in the buildings for which they were intended.

In the province of Daghestan a number of fine reliefs were salvaged by the peasants and used in the adornment of their own houses.² Many of these houses have now been torn down and the sculptures removed to Russian museums or sold to private collectors. However, it is evident from old photographs that the reliefs were originally intended for more elaborate buildings, probably the castles of local princes. Some of them, like our relief, are in the shape of an arched tympanum; others are rectangular panels; and a few are round medallions. They are decorated with figure subjects, groups of animals, fabulous creatures, and Arabic inscriptions. Interesting examples have been found in the villages of Amusga, Itzari, and Kala-Koreish, but the finest come from Kubatchi, a picturesque settlement on the slope of the Kubatchi-Dag ridge, with houses arranged in tiers which give the effect of a huge amphitheater.

The Museum's tympanum, which comes from the house of Ahmed and Ibrahim (destroyed before 1924), is a characteristic

¹ Acc. no. 38.96, Rogers Fund. H. 28 $\frac{3}{4}$ in., w. 31 in. Shown this month in the Room of Recent Accessions.

² A. S. Bashkirioff, *The Art of Daghestan* (Moscow, 1931).

example of Kubatchi sculpture and one of the finest of the group.³ In the central, recessed portion we see a warrior on horseback carved in high relief. He is wearing a tight-fitting coat decorated along the lower edge with a wavy scroll and on the chest with a plastron having lobed outlines. From his belt are suspended a quiver and a bracer (?). The archivolt of the tympanum is carved in low relief with a fine arabesque scroll forming circular compartments and

famous smiths and armorers and among whom Christianity, Judaism, and Islam all had adherents. The modern name of the town and of the tribe is derived from the Turkish *kobeci* ("coat of mail").

In 1049 the Turkish Saljuks, who had originated in Central Asia, invaded Armenia and Georgia, and in the late eleventh century and the twelfth century their influence became apparent in the civilization of other parts of the Caucasus. Various arts and



TYMPANUM FROM KUBATCHI, CAUCASIAN, XII-XIII CENTURY

at intervals sending off trefoiled palmettes. The two arched openings at the base are decorated with double arabesque scrolls.

Although the style of the sculptures from Daghestan shows strong Muhammadan influence, the Arab conquest of the region was slow. By the tenth century only Derbend, the principal town, and a few neighboring castles were in Arab hands. The various tribes of Iranian and Turanian origin inhabiting the inaccessible mountain regions were never wholly subjected. Kubatchi was the home of the Zirigaran tribe (from the Persian *zirib*, "coat of mail"), who were

crafts were affected. The coins of the Georgian kings, made at first in imitation of Byzantine ones, soon bore legends in Arabic as well as in Georgian. The Saljuk period (XI-XIII century) was one of the most brilliant in the history of Near Eastern art. In Iran, Mesopotamia, Syria, and Asia Minor the Saljuk rulers gave great encouragement to the arts and crafts, and in the twelfth and thirteenth centuries architecture and sculpture reached unprecedented heights. Professor Sarre has already pointed out the relation of the Kubatchi reliefs to the style of Saljuk stucco decoration in Konia,⁴ which probably dates from the middle of the thirteenth century. As a group,

³ Another fine example of Kubatchi sculpture is the tympanum with lions and other animals in the Freer Gallery of Art in Washington.

⁴ F. Sarre, *Der Kiosk von Konia* (Berlin, 1936).

however, the Daghestan sculptures show a distinctive style, in which Saljuk elements are combined with various local ones. In the representation of animals, for instance, there are features based on the earlier Caucasian animal style. The same mixture may be seen on metalwork, particularly on bronze braziers which recall twelfth- and thirteenth-century Iranian pieces from Armenia and the Hamadan region. The Daghestan sculptures and some of these bronzes also reveal Sasanian motives. The style of the Daghestan reliefs may be regarded as a branch of Saljuk art and should be assigned to the end of the twelfth or the beginning of the thirteenth century.

M. S. DIMAND.

A NEW VASE BY THE MEIDIAS PAINTER

As has often been said, for the total loss of Greek mural and panel paintings we are partially compensated by the survival of contemporary vase paintings. The best artists who decorated Athenian vases can give us some idea of the famous creations of Polygnotos, Zeuxis, and Apelles. And so a new masterpiece of Athenian pottery is important both on its own account and for the glimpse it can afford us of major Greek painting.

A vase recently acquired by the Museum is in that class. It is a large pelike, or two-handled jar,¹ decorated with figures re-

¹ Placed in the Room of Recent Accessions for this month. Acc. no. 37.11.23. Lee Fund. Height 18 $\frac{7}{8}$ in. (48 cm.), greatest width 13 $\frac{11}{16}$ in. (34.8 cm.), greatest circumference 43 in. (1.10 m.). Put together from many fragments, with no restorations except the missing slivers at the junctures. The surface has considerably suffered in places.

served in the red clay against the black-glaze background (figs. 1-3). The style of the figures is unmistakable. It is that of the great Meidias Painter—the artist who inscribed the well-known vase in the British Museum *Μεΐδιᾶς ἐπιόρησεν*, "Meidias made it." He was the leading ceramic painter of the late fifth century, when the stately Pheidon style was developed into a more gracious conception. His charming figures, in their graceful attitudes, with their soft,

transparent, swirling draperies, foreshadow the art of the fourth century. They are the counterparts in painting of the sculptures of the Nike Balustrade, and the gentle figures of the Praxitelean era are their logical outcome.

Technically also the paintings on our new vase are remarkable. The lines are so thin and equable, they are drawn with such swing and freedom that even with ink and the finest pen it is impossible to reproduce them. And yet they were traced in



FIG. 1. KALLIOPE. DETAIL FROM VASE SHOWN
IN FIGURE 2

the difficult medium of glaze.

The two scenes, front and back, are differently composed. On one side twelve figures, placed at various heights, form a subtly interconnected, harmonious group; on the other, four larger figures are arranged in a row.

To begin with the more elaborate scene (figs. 1, 2). In the center a youth is seated, in richly decorated costume, playing the kithara. All around him are women, some with musical instruments—harp, tambourine, and lyre; one has a tame bird on her

The vase was acquired from a private collection. We hope to publish soon a more detailed article on this vase in the *American Journal of Archaeology*.

finger, to which a child is stretching out its hand. (The child wears a string of amulets and a band round ankle and wrist.) Trees, hillocks, and flowers indicate an outdoor setting. The names of the figures are inscribed; some can be read easily, others with

ing letters, then a possible O, and a final Σ. The name can only be Μουσαιος, Mousaios, the Athenian singer, who is said by some to have come from Thrace (hence his Thracian furred boots). That this is the right interpretation is further shown by the names



FIG. 2. ATHENIAN PELIKE BY THE MEIDIAS PAINTER
END OF THE V CENTURY B.C.

difficulty. Four of the women are Melpomene, Terpsichora, Erato, Kalliope—all Muses. Have we here then another of the well-known representations of Thamyris and the Muses? The name above the singer is partly missing, for a fracture runs through it; but it is not Thamyris. The initial letter is M; then comes an uncertain letter, then the upper part of Σ, then room for two miss-

of the child and the woman with the bird. They are Eumolpos and Deiope, the son and wife of Mousaios. The radiant figure occupying a prominent place at the lower right, with an Eros hovering over her, is Aphrodite. The little winged creature near Kalliope is called Pothos, "Desire." Two other members of Aphrodite's retinue are identified as Peitho, "Persuasion" (seated on

the extreme right), and Harmonia, "Harmony" (represented as emerging above a hillock).

We have here then a representation of Mousaios with wife and child making music in the presence of the Muses and of Aphrodite and her retinue. It is the only extant picture of Mousaios as the center of an elaborate composition. No other certain representation of Deiope is known, I believe.



FIG. 3. BACK OF VASE SHOWN IN FIGURE 2

It is of especial interest that Eumolpos appears on a fifth-century Attic vase as the son of Mousaios and Deiope and that Mousaios is represented as a Thracian; for the literary evidence is confused and much of it late. We have now for the first time fifth-century evidence (1) that Deiope was the wife of Mousaios and mother of Eumolpos; (2) that Eumolpos was the son of Mousaios; (3) that Mousaios was a Thracian. It seems likely therefore that there was a fifth-century Attic story that Mousaios the Thracian singer married Deiope of Eleusis and thus became the father of Eumolpos and the ancestor of the famous Eumolpidae. Since our vase is almost contemporary with the production of Euripides' *Erechtheus*

(421 B.C., Plutarch *Nikias* 9) it now seems certain that Euripides, who made Eumolpos the son of Poseidon, did not invent his Thracian origin.²

The principal figures on the other side of the vase (fig. 3) are Herakles, seated, with club in hand, and his wife Deianeira, holding up the corners of her mantle; left and right is a female figure of unknown identity. The name Deianeira is inscribed above Herakles' head; above Deianeira *ka(le)*, "fair"; further up *Herak(le)s*. The figures are among the tallest known by the Meidias Painter, the standing ones being over eight inches high; they are not so carefully drawn, however, as those in the other scene. The black glaze of the background has mostly disappeared, leaving the contour stripes—where the glaze had a double thickness—to stand out prominently. The reason why traces of the letters remain is that here too the surface was thicker than elsewhere, since the inscriptions were painted in red pigment over the black glaze. Sometimes the impress of a letter is faintly marked on the clay although the glaze has entirely gone.

That the glaze on this side of the vase is in such bad condition is particularly unfortunate; for just under the upper border of palmettes there are traces of what might have been letters, and an inscription in this unusual place might be a signature. The British Museum hydria is signed just under the top border. At certain times one can persuade oneself that one sees faint impressions on the clay (occasionally with bits of glaze adhering) of a few letters; but no one letter is certain, and the "letters" may be merely accidental marks.

The vases most closely related to our new pelike are—besides the hydria in London—the two hydriai from Populonia in Florence and the squat lekythos in Ruvo.³ There are many obvious comparisons between the figures on these five vases—for instance the Ruvo Thamyris and our Mousaios, the Florence Eurynoe and our Deiope, the Florence Lyra and our Kalliope, the Lon-

² I want to acknowledge the help given me by Marjorie J. Milne in working out the relation of our vase to the Eumolpos legends. The above deduction is hers.

³ J. D. Beazley, *Attische Vasenmaler*, p. 460, nos. 4, 5, 12.

don Lipara and our Deianeira. Draperies, headdresses, girdles, bracelets, lyres, tambourines, laurel trees are strikingly alike in all five scenes. We note the same characteristic renderings—heads in three-quarter view looking upward and downward; slender hands with tapering fingers sometimes holding objects without properly grasping them; lower legs drawn crossing each other; large feet in three-quarter view with cushioned toes, of which the big one is sometimes disproportionately large; curving lines incised lightly on the glaze to indicate the hilly ground and the trailing plants, with flowers in superimposed clay. These five vases must be about contemporary, and they represent the high-water mark of the Meidias Painter's work.

GISELA M. A. RICHTER.

THE EXHIBITION OF THE MUSEUM PRINTING IN THE PIERPONT MORGAN LIBRARY

Printed matter of various kinds put out by The Metropolitan Museum of Art during the last thirty-three years, admirably shown at The Pierpont Morgan Library from October 24 to November 19, was intrinsically interesting and a constructive contribution to the cause of good printing. It is astonishing how many forms are used to interpret the Museum and its work to the public, from the simplest identification cards to the most elaborate monographs. There were labels, placards of direction and information, posters, broadsides, catalogues, announcements, invitations, resolutions of respect, periodicals, leaflets, pamphlets, brochures, booklets, and books, the last ranging from a tiny vest pocket volume entitled *Museum Topics* up to an elephant folio labeled *Two Ramesside Tombs at Thebes*, superbly illustrated in color with binding to correspond, by the late lamented Gilliss Press.

Some of these items are distributed free, some are sold; some are for inter-museum use, and others are distributed by mail. But each piece, no matter how humble, looked as though some one had taken thought that it might be fit and worthy to

represent the spirit of the Museum. Full advantage apparently was taken of whatever opportunity the piece afforded. Even the simplest printing had dignity and self-respect.

It would be hard to find in New York a better or more attractive setting for such an exhibition than the gracious, well-lighted, roomy gallery of the Morgan Library. The tapestries that adorn its high walls are sympathetic companions to the printing below them, for they too are applied design, in a different medium and of another era, but none the less art adapted to utilitarian purpose. It is a tribute to the merit of this impressive display that it should be shown in so distinguished a building, more appropriate in some respects than even a gallery of the Museum could have been.

In a broad sense the Museum Press is behind all this printing, and for all of it except books the Museum's own physical plant is responsible, though the point at which a booklet becomes a book is highly debatable. Binding is no criterion, for many substantial books are arrayed in wrappers, and many thin pamphlets bound in boards. It seems to be a matter of bulk as far as the Museum Press is concerned. There is a limit to the number of pages the Museum printing machines can handle economically, and equally the Museum linotype can be more profitably employed on a variety of small work than in steady book composition.

This necessity affords the Museum an opportunity to supplement its own taste and technical skill with the work of a distinguished group of printers, typographers, and artists. Among the presses represented—some of which testify how long-standing is this endeavor to place printing beside the other arts—are such well-known names as DeVinne, Gilliss, Grady, Merrymount, Plantin, Rudge, Southworth, Yale University, and Cambridge and Oxford Universities. And among the men skilled in the arts of the book whose taste has been utilized are Joseph Blumenthal, Thomas M. Cleland, W. A. Dwiggins, Edward B. Edwards, O. W. Jaquish, Bruce Rogers, Carl Rollins, Rudolph Ruzicka, David Silve, and Daniel Berkeley Updike, a roster

that would lend prestige to any exhibition of printing.

In neither design nor workmanship does the Museum's own work suffer beside that of the above artists and printers. In spite of its great variety and the manner in which each piece is adapted to its purpose, reflecting as it were the atmosphere of its subject, there is a certain homogeneity, a unifying quality, that gives to the whole collection the spirit of the Museum, a place where beautiful objects are shown. That quality is in no sense a standardization on one style; absence of a set style is one of its charms. The pieces range from the severely classic to contemporary modernism. What characterizes it as a whole is perhaps merely an earnest determination to do each good thing well.

That determination was undoubtedly the contribution of Henry W. Kent, the Museum's Secretary, who added to his other duties the fostering of the Museum Press along such lines and with such enthusiasm and genuine love for beautiful printing that it has become an artistic asset to the Museum. It was he who persuaded the Trustees to install a press, an innovation that has justified itself economically as well as aesthetically, and to it he has devoted his own skill and taste as a printer, typographer, and artist. It was a delightful touch, therefore, to include in this exhibition examples of Mr. Kent's more personal concern with printing, keepsakes from printer friends, proof sheets of Bruce Rogers's Centaur and Frederic Warde's Arrighi types, and other bits that only a man in love with printing accumulates. Among them is the beautifully engrossed certificate with which that shy genius W. A. Dwiggins expresses his approval of typographic achievement, conferring on Mr. Kent an honorary membership in a wholly imaginary Society of Calligraphers.

It is impossible in so brief a space to comment on individual pieces. Some are more successful than others, naturally, but none is stupid or commonplace, and the whole adds up to a definite achievement. The spirit and meaning of the Museum are expressed in printed symbols to announce, summon, direct, explain, or analyze. Whether viewed

as an extension of the work of the Museum or as an independent display of printing, the exhibition has merit and intrinsic interest. It is an exponent of the art of typography and presswork, printing with a definite purpose, appropriate and in good taste always, frequently dynamic and forcible.

It thus becomes a Museum exhibit, an extra-mural exhibition, extender and interpreter of the very culture the Museum was established to disseminate. It is a contribution to the art of printing, a demonstration of its adaptability, flexibility, and, incidentally, its potential beauty. But emphatically it is a lesson, an example, for other cultural institutions, colleges, schools, art galleries, societies, foundations, as well as stores, factories, and commercial enterprises. Long ago advertising men learned how much force was added to a type message by appropriate dress. Good printing does something more than satisfy an aesthetic ideal. It has the pragmatic value of doing the job better.

A museum of art collects beautiful things from all countries and all ages and assembles and classifies them for their cultural and aesthetic influence, to teach a public to understand and appreciate beauty. How absurd and inconsistent, then, if the printed matter which invites that public to view, or the literature which explains, disregards the spirit of the museum's reason for being. A museum's printing is as significant as the architecture of its buildings, and should be as consistent and appropriate. The purpose in spreading good taste among a people is to improve the things they make or live with. If the institution's influence does not include its own printing, there must be something wrong with its logic.

The exhibition at the Morgan Library was conclusive evidence that The Metropolitan Museum of Art early grasped its opportunity. Its press was established at the very beginning of a definite movement toward better standards. During the past thirty years printing in general has steadily advanced in taste and dignity, and some presses have begun to do distinguished work. The American Institute of Graphic Arts, the greater attention of book publishers to format, the spread of the private

press, the numerous exhibitions of printing, all testify to an increased public interest. There are more good printers and more good printing. In that march of betterment the Museum Press has been a constant and creative factor. Anyone old enough to remember the stupid, stodgy printing that was turned out in the last half of the last century will agree that the improvement has been substantial.

EARNEST ELMO CALKINS.

A hatchment is a coat of arms mounted in a lozenge shape as a symbol of mourning. It was first hung over the exterior door of the deceased's house and subsequently displayed inside; when grief had diminished, the hatchment sometimes found permanent exposition on the wall of the church. The arms proper, crest, and mantling were painted or embroidered on black in a variety of bold colors, and when the hatchment was mounted in a pearwood and



FIG. 1. QUILLWORK HATCHMENT
PROBABLY MADE IN BOSTON, DATED 1731

A QUILLWORK HATCHMENT

Thomas Jefferson's instructions to an agent in England to search out his coat of arms, and lacking success, to order a worthy one made, while not without parallel, was hardly becoming to "the first Democrat." Among the many marks indicative of the social distinctions rigorously observed in colonial America were the arms displayed by families who had borne them in the mother country. Early tableware of silver and Chinese porcelain, engraved bookplates, and needlework panels were frequently embellished with the owner's bearings.

carved-gilt frame only a faint suspicion of its lugubrious purpose remained.

The hatchment¹ lately placed on exhibition has two unusual features (fig. 1). To begin with, the design has a third dimension, made possible by narrow strips of paper rolled tightly into myriad tiny quills. The top of each quill forms a minute spiral, and these, honeycombed one against the other, give substance to the arms proper and the crest; looser, foliated shapes provide the mantling and the figures for the date 1731 fixed in the lower corner. By means of this obscure, rather nerve-racking

¹ Acc. no. 38.121.1. Rogers Fund. 20½ in. square. In the Room of Recent Accessions.

art, entailing the manipulation of countless parts, a unique texture is achieved, impossible in the realms of painting and needlework. Instead of the almost inevitable black background, a solid blue-green color complements the red and gold emblazoning the quillwork and dispels any last wisp of funereal gloom lingering about it.

Few specimens of American quillwork are extant, and almost all of them are in the form of candle sconces, with sockets fixed to their frames for silver or brass cande-



FIG. 2. BOOKPLATE OF THOMAS DERING
ENGRAVED BY NATHANIEL HURD

labra. In each instance the history of their ownership leads back to Massachusetts. Early in the eighteenth century instruction in quillwork, japanning, and waxwork was offered to gentlewomen at Mrs. Hiller's school in Boston. However, as in various examples of japanned furniture, the expertness of much surviving quillwork denies the amateur hand, and newspaper notices are chiefly useful as a means of dating the fashion.

The arms represented are those of the Dering family. Henry Dering, the first of the name to leave England, settled in Boston in 1660. His descendant Thomas Dering removed to Shelter Island, New York, a century later—four years after his marriage

to Mary Sylvester in Newport, at which the celebrated Reverend Ezra Stiles officiated. Our hatchment came from the Sylvester-Dering house, since burned, on Shelter Island. Several family portraits by Blackburn and Copley, together with numerous examples of fine New England silver formerly in the same house, were given to the Museum by Sylvester Dering in 1916.

A faded old volume was acquired with the hatchment, *The Workes of the Reverend . . . William Ames*, the order for the publication of the first work being signed by "Edward Deering" in 1641. Inside the cover is the bookplate of Thomas Dering, engraved by Nathaniel Hurd in Boston before 1749 and the first of three made for the family by the celebrated silversmith-engraver (fig. 2). This rare bit of American engraving displays the family arms and thus identifies the device on our hatchment. As the date 1731 under the arms does not relate to any event in the Dering genealogy, it probably marks the year in which our unique example of quillwork was finished.

JOSEPH DOWNS.

A MAXIMILIAN HELMET AND GAUNTLET RETRIEVED

The interest in collecting arms and armor has been so intense in recent years that many examples from ancestral collections have been brought to light, and often elements long dispersed have been reunited. Thus it is a satisfaction to have acquired from William Randolph Hearst a Maximilian helmet (fig. 1) and gauntlet¹ that are associated with the splendid harness presented to the Museum in 1926 by the late George D. Pratt.² It is not known when these elements became separated from the harness, but when Mr. Pratt made his gift they were already in the Hearst collection, having been purchased at Christie's in London in 1922 at the Meyrick sale. The uncertainty of ever procuring them has often caused the Armor Department to anticipate disappointment, even though statistics

¹ Acc. nos. 38.128.1, 2. Pulitzer Fund. Shown this month in the Room of Recent Accessions.

² BULLETIN, vol. XXIII (1928), pp. 100 ff.

showed that elements of armor which belong together have a way of attracting one another! In this connection it should be recorded that the Museum has acquired missing pieces no less than six times, the most important instance being the purchase of the visor of the Medici helmet.³ Now that our helmet and gauntlet have been placed with the armor to which they belong they are doubly valuable (see fig. 2).

To exhibit the Maximilian armor effec-

inevitable errors in judgment of size and shape; the copy, for example, has a single crest, for only one of the two crests was visible in the illustration. The enormous build of the armor would mislead one as to the size of the helmet, hence in some dimensions the original and the copy vary more than an inch.

Often in order to expedite the completion of a harness, the various elements would be made by different armorers in the same



FIG. 1. MAXIMILIAN HELMET, GERMAN, 1535

tively it was necessary at the time of its acquisition to make copies of the missing helmet and gauntlet, and these had to be executed from a photograph. In comparing the original helmet with the copy, one recognizes immediately the superior workmanship and the silverlike color of the original. It was made of flawless steel, the copy of sheet iron. The bowl of the original was forged from a single billet, the copy was made in two pieces welded along the contour of the crest. The original weighs 6½ pounds, the copy 5½ pounds. Of course one must recognize the difficulties of reproducing a helmet from a photograph. With the original helmet available one sees the

workshop. The headpiece, the most difficult part to execute, was the work of the master himself, since the head was always the focal point of admiration on parade and the target in battle. Our helmet is a desirable acquisition in its own right, aside from its connection with our armor. It is entirely different in style from the typical German fifteenth-century streamline sallet such as appears in a drawing by Dürer in the Albertina, representing a study for his print *The Knight, Death, and the Devil* and bearing the remark, "This is the armor worn in Germany at this time," with the date 1498. It is rather a development of the Italian armet, a type of helmet in which the lower part opened out on

³ BULLETIN, vol. XVII (1922), pp. 234 ff.

hinges, so that when worn it fitted over the colletin and enclosed the head.

The shape is of some interest, for during the Maximilian epoch grotesque styles, which probably arose in connection with court mummeries, were introduced. In the Museum's collection there are a helmet in the form of a lion's head, two suggesting

median crest was used, then a double crest, a triple crest, even five crests, all of which types are shown on helmets in the Museum's collection. At the top of the helmet, between the crests, is an off-center hole which is cut diagonally so that the panache will stand upright and be properly balanced. On either side are twin holes, evidently for



FIG. 2. MAXIMILIAN ARMOR, WITH ORIGINAL HELMET AND GAUNTLET

human heads, and one with the head of a cock, which appropriately has an egg-shaped bowl. The bowl and the cheek-plates of the Hearst helmet are also ovoid and decorated with rows of fluting and embossed scales. In effect the scales are not unlike the series of loosely suspended loops of the contemporary Landsknecht costume. The two crests of our helmet are also of interest; for at this period crests developed a variety of ornament, being roped, cabled, enrailed, and sometimes etched. At first only a

laces or prongs which would prevent the panache holder from shifting. The metal at the crest is one eighth of an inch thick along practically its entire length, as this vital area is not only arranged as an ornament but also soundly built to resist stout blows.

In the forehead region, concealed by the upper part of the visor, is the helm of Lands-hut, the mark of a leading armor-making center of Bavaria. The Bavarian origin of the helmet is given further support by the tradition that the armor was one of the six

harnesses taken by Napoleon's generals from Munich in 1814.

The authentic helmet changes the whole aspect of our armor. Now it is distinctly attractive, broad and solid, with the stance of an Ajax, expressing endurance and alertness.

STEPHEN V. GRANGSAY.

RECENT ACCESSIONS OF POTTERY AND PORCELAIN

Several recent purchases from the Rogers Fund are shown this month in the Room of Recent Accessions and will later be exhibited in The American Wing.

It is well known that engravings and sketches for the guidance of Chinese painters were often sent by sailing ships from America to Canton along with orders for the so-called Chinese Lowestoft porcelain table services. Patriotic insignia were as much favored as personal monograms by fervent members of the new republic, but much of the porcelain with these special designs has long since been destroyed. A rare pattern not hitherto represented in the Museum's collection of Sino-Lowestoft appears on the covered toddy jug¹ illustrated in figure 1. Displayed on each side of the barrel-shaped body are the arms of the United States—an American bald eagle rising with thirteen arrows emblematic of war grasped in its sinister talon and an olive branch, proverbial of peace, held in its dexter talon. The design is painted in tones of brown enlivened with an overglaze blue enamel and gold; the intertwined-strap handle, lion-dog finial, and arabesque borders are also embellished with gold. In the nimbus above the eagle, fifteen stars are suspended, one for each state in the union. The decoration therefore probably dates between 1792, when Kentucky became the fifteenth state, and 1796, when Tennessee was added as the sixteenth.

The device represents the obverse of the official seal adopted by the Continental Congress on June 20, 1782. As early as 1776 the need had been recognized for a seal which could also serve as a national em-

¹ Acc. no. 38.129 A, B. H. 11 in.

blem; and the first Congressional Committee, composed of Adams, Franklin, and Jefferson, ordered Eugene Pierre du Simitière, a French artist living in Philadelphia, to submit sketches. The designs finally accepted were those presented for approval by the third committee—Arthur Middleton, Elias Boudinot, and Edward Rutledge. These were the joint work of William Barton of Philadelphia and Charles Thomson, Secretary of Congress. The only part of Du Simitière's sketch incorporated in the seal



FIG. 1. TODDY JUG. CHINESE LOWESTOFT PORCELAIN, 1792-1796

was the motto on the banderole held in the eagle's mouth; E PLURIBUS UNUM.

Another acquisition is a pair of pottery figures in the form of a stag and a doe (fig. 2),² each having the mark of the Bennington, Vermont, factory on its base. Typical of the mantel ornaments of American interiors prior to the War between the States, they are perhaps as fine as anything that came from this famous American pottery works. The shapely figures are covered with a flint enamel glaze of rich green and brown, the metallic oxides having fused and run together in firing; and here and there the

² Acc. nos. 38.125 1, 2. H. 8 $\frac{3}{4}$ in. without antlers.

white clay ground shows through the transparent overglaze. Superimposed on the bases are patches of "coleslaw," or shredded clay, to simulate grass. The same treatment is used on the head of the stag. The removable antlers of the stag, like those on most if not all surviving Bennington pottery deer, are replacements. Rising behind each figure is a hollow tree trunk which might serve as a flower holder. Daniel Greatbach, the famous English potter who worked at Bennington from 1852 until

Washington at Cambridge on January 2, 1776, incorporates two contradictory devices—namely, the subjoined crosses of Saint George and Saint Andrew, representing allegiance to the mother country, and thirteen stripes, typifying the revolt of the colonies from England. The stars and stripes, adopted on June 14, 1777, indicate a more consistent independence.

The subjects are transfer-printed in red on a white ground. The inked-paper transfer process was first used on enamel in 1753



FIG. 2. PAIR OF DEER
BENNINGTON, VERMONT, XIX CENTURY

1858, is believed to have made the model for these figures.

A teapot and a sugar bowl³ of glazed earthenware, with representations of the ships "Cadmus" and "Clermont," were probably made at Bristol for the American market about 1825. They are characteristic of the pottery used in many houses of the early republic and of the designs particularly appealing to a people of intense nationalism. The packet "Cadmus" brought our revolutionary hero Lafayette back to New York on a triumphal visit in 1824 and was memorialized in many types of decoration. The "Clermont," the first steamboat to sail up the Hudson from Manhattan to Albany, was launched in 1807. Two types of American flags are unfurled from the "Cadmus's" masts. One, first raised by

at Battersea and shortly after was adapted to ceramics at Liverpool and Worcester. Touches of purple luster along the borders, finials, and handles are a showy bit of elegance very much prized by the original owners.

JOSEPH DOWNS.

THE EXHIBITION OF AUGUSTAN ART

Two thousand years ago—on September 23d, 63 B.C., to be exact—was born Gaius Octavius, known to us as the Emperor Augustus. This event is being commemorated not only in Italy but all over the world—by exhibitions, speeches, essays, and lectures. And it is fitting that it should be so; for Augustus is one of the few statesmen who belong not to one country or to

³ Acc. nos. 38.124.1 A,B, 2 A,B.

one continent but to the whole world. At a critical moment in history, after a century of civil war, disorder, and ruthless exploitation he brought peace and stability to a weary people.

The magnitude of this achievement may be gauged when we consider what the alternative would have been had he failed. Julius Caesar had been murdered. The country was again torn by rival factions, each backed by armed force. If Brutus and Cassius had won they would have tried to restore the old Roman order with its narrow outlook and bitter strife between aristocracy and people; if Antony had won he would scarcely have had the ability or the sobriety to form a stable government. At this moment young Octavius—a mere lad of nineteen when his great-uncle Julius Caesar was murdered—stepped into the arena. Quietly, cautiously, with great courage and wisdom, he proceeded. Within thirteen years he had defeated his enemies, won the confidence of the people, and become master of the situation. Then for forty-five years he gave the far-flung Roman Empire a stable rule, preserving what he could of the old forms of government but adapting them to serve a new purpose. He propitiated his opponents, consolidated, reorganized, policed, and beautified the empire, and brought security and well-being to his people. Horace expressed the feelings of his contemporaries when he said: "Neither civil strife nor death by violence will I fear while Caesar holds the earth." And Epictetus described the peaceful conditions two or three generations later: "There are neither wars nor battles, robbers nor pirates, and we may travel at all hours and sail from east to west." We, however, know that Augustus did much more. He probably saved Europe from chaos. But for him the Greek-Roman civilization—which spread throughout a large part of Europe and on which our own is founded—might have disintegrated and perished.

To celebrate the bimillennium of Augustus the Metropolitan Museum is holding an exhibition of Augustan art in the Gallery of Special Exhibitions (D 6), opening to the public on January 4, 1930, with a private view the preceding afternoon. As the most

conspicuous examples of this art are marble statues, busts, and reliefs, which are difficult and costly to transport, it seemed advisable not to restrict the exhibition to originals but to admit also casts. (The latter have been colored to approximate the appearance of the originals.) The reproductions have been selected chiefly from the "Mostra Augustea della Romanità" and



FIG. 1. SILVER MIRROR FROM THE NATIONAL MUSEUM, NAPLES

from the Ara Pacis in Rome; the originals from the Louvre, the National Museum in Naples, and public and private collections in this country, including our own.

Besides sculpture, architecture, painting, and inscriptions, we are showing masterpieces of the "minor" arts—silverware, pottery, glass, bronzes, stucco and terracotta reliefs, mosaics, lamps, coins, and gems. In our selection we have stressed the artistic rather than the historical side. It has been our endeavor to present a picture not of the Augustan age—which has often been brilliantly described in books—but of Augustan art. For though there are excellent histories

of Augustan art with numerous illustrations, it is obviously more difficult to describe art than historical events; and no small two-dimensional pictures can take the place of full-size statues, busts, reliefs, and paintings. Perhaps, therefore, our exhibition will bring home to many for the first time the many-sidedness of Augustan art and its essentially homogeneous character.

As we view the varied products here assembled the qualities of this art stand



FIG. 2. SILVER CUP FROM THE
PIERPONT MORGAN LIBRARY

out—its elegance, charm, sobriety, and good taste. These qualities characterize the buildings erected during Augustus's reign, the portraits of the emperor and his family, the arabesques of the Ara Pacis, the representations on the Arretine pottery, the letters of the inscriptions. The passion of the Hellenistic age had burned itself out, and a cool classicism had taken its place. It is as if the sober, temperate character of Augustus had shed its influence also on the artists of his time.

Naturally in assigning works of art to the Augustan period one must allow a certain leeway. Artists did not change their style punctually in 31 B.C. and again in A.D. 14. One can only evaluate general tendencies. We have therefore included in our exhibi-

tion objects which from their general style belong to the Augustan age, though they may actually be somewhat earlier or somewhat later than the time of Augustus's reign.

As a more detailed description of the material is given in the handbook, it will suffice here to discuss the scope of the exhibition in general terms and to call attention to a few of the most important examples. The objects have been arranged in the three rooms of Gallery D 6. In order to show the relation in style between the sculptures and the arts and crafts and also to give variety to the exhibition we have placed objects of different types and materials in each of the rooms. We shall describe them here, however, in their various categories, beginning with the minor arts.

MINOR ARTS AND PAINTING

Augustan artists excelled in the making of household articles. The pacification of the empire had brought back well-being, and patronage of the arts and crafts had returned. The prevalent taste for refinement and elegance is reflected in all these products.

Especially important is the silverware. The eruption of Vesuvius in A.D. 79, which destroyed Pompeii, Herculaneum, and the surrounding villas, has preserved for us a number of these precious relics; and we are fortunate in being able to show several famous original examples. The National Museum in Naples has generously lent us two beautiful cups from Herculaneum ornamented with leaves and two pieces from the House of Menander at Pompeii—one a cup with Erotes in a chariot race, the other a mirror decorated with the head of "Artemis" (fig. 1). The latter are part of a treasure-trove consisting of 118 pieces of table silver, jewelry, and gold and silver coins, found in 1930. They were discovered stowed away in a wooden box in a subterranean passage—evidently for safe-keeping while the family was absent during the summer, for their orderly arrangement indicated that they were not concealed in a hurry during the eruption. Two exquisite silver cups with herons—probably from another such treasure-trove—are lent by The Pierpont Morgan Library (fig. 2). As

these show considerable wear and the style appears to be late Greek, they may have been family heirlooms at the time of the eruption. They bear a marked resemblance to several cups from Boscoreale in the Louvre.

Pottery is another branch of art in which Augustan artists distinguished themselves. The Arretine vases are mentioned by contemporary Latin writers and were evidently highly prized. We can show these beautiful products in three stages—the stamps used for punching the designs into the molds, the one-piece molds, and the finished, glazed vases. The specimens are all from our collection, except a particularly interesting one from the Museum of Fine Arts, Boston, which is decorated with scenes of Herakles and Omphale in chariots drawn by centaurs. We may call attention to the stamps with representations of a dancing girl, a satyr playing the flutes, and the upper part of a reclining man, as miniature masterpieces. When the generation of master craftsmen who produced this ware had died out, the quality deteriorated; but the technique persisted in the terra sigillata vases, which became the Roman imperial pottery par excellence.

We are able to make a good showing of the comparatively rare blue and green glazed ware, for through purchases, gifts, and bequests the Museum has now an exceptionally rich collection. Some examples undoubtedly date from the time of Augustus, others may be earlier or later—at least it is now known that the ware had a long life. The ring-handled cup—found also in Arretine ware and in early imperial silverware—is a favorite shape, datable in the Augustan age. A particularly interesting specimen—an iridescent green amphora decorated with dancing maenads and women in low relief—was given by J. P. Morgan in 1917. It comes from Syria like most examples of this ware.

The beauty of Augustan glass may be appreciated in the examples we have selected. They include cameo, millefiori, and molded specimens—several of the latter signed by the famous Ennion. The majority are from our collection; a few are lent by Mrs. William H. Moore and Ray W. Smith.

Among the early imperial bronzes we may mention especially a delicate spray of acanthus leaves, comparable to the arabesques of the Ara Pacis (see p. 279). A small ivory portrait head of Augustus (fig. 3) and an ivory foot with elaborately decorated



FIG. 3. IVORY HEAD OF AUGUSTUS



FIG. 4. GOLD COIN OF AUGUSTUS
FROM THE COLLECTION OF
MRS. EDWARD T. NEWELL

sandal straps are remarkable for the delicacy of their execution. Several terracotta and stucco reliefs were used in the decoration of walls and ceilings. A sardonyx cameo and a few engraved stones illustrate still another branch of art in which Augustan artists distinguished themselves.

Finally, since Roman coins are valuable sources of information for Roman history and also sometimes highly artistic products,

we have included a selection of Augustan aurei and silver denarii. They supply us with reliable portraits of the emperor (see fig. 4), his family, and his aides, and illustrate some of the chief events of his reign. Except for two specimens from our collection, they are all loans from Mr. and Mrs. Edward T. Newell and The American Numismatic Society.

We must visualize these products of the

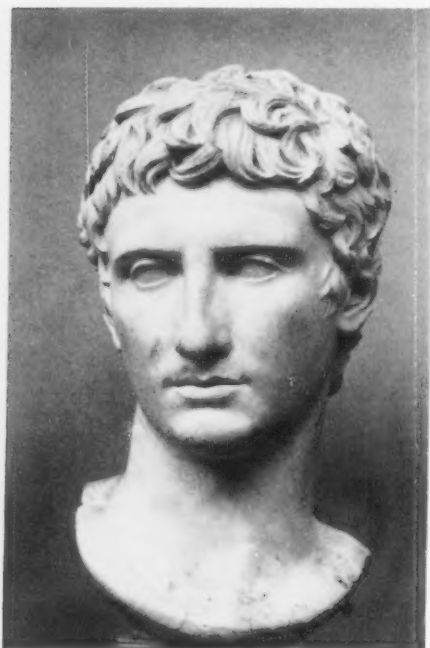


FIG. 5. MARBLE HEAD OF AUGUSTUS FROM THE MUSEUM OF FINE ARTS, BOSTON

minor arts in the brilliantly colored rooms of Roman houses; for the walls of even modest dwellings were decorated with frescoes. Fresco-painting, indeed, became one of the most important branches of Roman art. Owing to the eruption of Mount Vesuvius, many excellent examples have survived. The majority are still in situ at Pompeii and Herculaneum or have been transported to the National Museum at Naples; a few have found their way into other museums. We have included in this exhibition a specimen from our collection which was discovered in a villa at Boscorecase. It shows architectural designs and

belongs to the so-called third style, which was in vogue during the reign of Augustus.

SCULPTURE

In sculpture Rome not only created original works—especially in portraiture, representational relief, and ornament—but her artists constantly copied and adapted Greek products. Many Greek sculptures and paintings are preserved only in such Roman reproductions, and for these alone we owe to Rome an immeasurable debt. No presentation of Roman art can therefore omit this important contribution.

To illustrate the various methods employed in this copying and adaptation we have selected three sculptures from our own collection which probably belong to the Augustan age. One is a relief of a dancing maenad, a recent acquisition of great beauty, evidently a direct copy of a famous Greek work of the late fifth century. Another is a marble krater with delicately worked figures of dancing women in relief, on which Greek designs are used and admirably adapted to a new purpose. The third is a head from a statue of Athena which gives us a charming Roman version of the archaic Greek style.

Of especial interest is the famous bronze figure of an Eros lent us by The Pierpont Morgan Library. Though it is probably late Greek, of the second or first century B.C., it has been included in this exhibition, for the motive of a running Eros enjoyed great popularity in Roman times, and the inspiration must have come from Greek figures like the Morgan Eros. We may compare in this connection the bronze statuette of an Eros, of Roman date, in one of the wall cases.

We have been able to assemble a distinguished collection of Augustan portraits—statues, busts, and reliefs of the emperor, his family, and his friends. They exemplify one of the greatest artistic achievements of Rome. Inevitably we have had here to include casts as well as originals in order to show some of the best specimens. For these casts we are greatly indebted to the "Mostra Augustea della Romanità" in Rome and to the Italian Government, who have generously sent all the pieces selected by us.

First come two statues of Augustus—the well-known one from Prima porta in the Vatican and that from Via Labicana in the National Museum of the Terme. In the former Augustus is represented as head of the Roman army, in the latter as Pontifex Maximus, head of the Roman religion. The busts show him at different periods of his career—as a boy, as a youth (see illustration on the cover), and in the prime of life. In one he wears a beard, perhaps as a sign of mourning for the death of Julius Caesar, in another the oak wreath granted him in 27 B.C. for having saved the state from civil war; in two others he has his mantle drawn over his head, perhaps as Pontifex Maximus.

Of the originals two heads of Augustus are from our collection, and a particularly fine, idealized one from the Museum of Fine Arts, Boston (fig. 5).

The personality conveyed by these portraits is that suggested by the descriptions of ancient historians—an iron will, great practical ability, and a temperate outlook. It was these qualities that enabled him to build a new empire on the old republican foundation and thereby to succeed where others had failed.

The women of ancient Rome had character and ability and their names are woven into the whole of Roman history. Those of Augustus's family were no exception. Several are here represented by noteworthy, somewhat generalized, portraits—Livia, the aristocratic, intelligent wife of Augustus (original in Copenhagen), his wayward daughter Julia (original in Berlin), his niece Antonia (original in the Louvre), and his sister Octavia—one of the noblest women of her time. Of the last we have the actual original in black basalt from the Louvre (fig. 6). All these women have the distinguished bearing of the Roman aristocracy and the delicately chiseled features characteristic of the Julio-Claudian family. An interesting contrast is presented by the bust of a middle-aged woman with more bourgeois features, a masterpiece of Roman individualization (original in Copenhagen).

One of the tragedies of Augustus's life was the death, one after another, of the young princes of his family who might secure the succession. First came the death of his

nephew Marcus Marcellus, the husband of his daughter Julia; then that of his favorite stepson Nero Drusus; then those of his grandsons Gaius Caesar and Lucius Caesar, whom he had officially adopted as his heirs. There remained only Tiberius, another but less popular stepson. Augustus adopted him but insisted that he in his turn adopt Germanicus, the gifted son of Drusus. Ger-



FIG. 6. BASALT HEAD OF OCTAVIA
FROM THE LOUVRE

manicus died five years after Augustus.

Several of these young scions of Augustus's house are represented in our exhibition—Drusus, Germanicus, and perhaps Gaius or Lucius Caesar. At least the attractive bronze statue from our collection has been tentatively identified as one of Augustus's grandsons.

Augustus owed much of his success to his able and loyal supporters. Among these the most brilliant was Agrippa, a military genius, the victor in the decisive battle of Actium. His powerful, energetic personality is well conveyed in the bust from the Louvre which we are able to show in the original. A

milder version of him is perhaps seen in a bronze head from our collection, which was found at Susa near Turin with fragments of a statue and of a dedicatory inscription to Agrippa.

It would be impossible to understand Augustus without taking into account his admiration of and devotion to Julius Caesar.

Augustus with members of his family, mostly in sacrificial scenes. They are brilliantly supplemented by a marble original lent us by the Louvre, in which, however, the chief personage is not necessarily Augustus, for his face was missing and had to be restored. Both Augustus and Claudius have been suggested.



FIG. 7. ALLEGORICAL FIGURE OF EARTH
FROM THE ARA PACIS

Augustus not only avenged Caesar's death but carried on his work, building on the foundation which Caesar had prepared. We have therefore included a cast of the famous basalt portrait in Berlin, which if rightly identified is artistically one of the best extant portraits of Julius. And to this we have added the sensitive portrait of Cicero in the Uffizi, since he too played a prominent part in Augustus's early career.

In addition to these works in the round we have included several reliefs which show

ARCHITECTURE

Augustus's ambition was not so much to enlarge the empire as to consolidate it. His chief title to fame, the Pax Augusta, was commemorated by the Roman senate in the erection of an Altar of Peace which was dedicated in 9 B.C. Fate has ordained this Ara Pacis to be now the best-preserved Augustan monument, the point of departure for most of our knowledge of Augustan art. We have accordingly included casts of several reliefs from this building. The origi-

nal monument has just been reconstructed near its ancient site on the Campus Martius, and we are indebted to the National Museum of the Terme and the Italian Government for the casts here shown—which have been specially made for this exhibition. They comprise not only a portion of the well-known imperial procession, the allegorical figure of Earth (fig. 7), and Aeneas sacrificing to the Penates (household gods), but a newly found piece of the actual altar and a new slab of the superbly worked arabesques. The latter occupied the whole lower portion of the large marble screen which surrounded the altar. The intricate yet clear-cut design formed a pleasing contrast to the figured scenes. A small model of the reconstructed Ara Pacis will help to visualize the monument as a whole.

A small fragment of a relief with the head of a girl, her mantle drawn up over her head, is stylistically connected with the Ara Pacis and if not actually belonging to it must be a contemporary Augustan product. It is lent us by Vassar College.

The Augustan age was marked by great activity in public building. Marble was for the first time extensively used in Italy instead of brick. Arches, temples, gateways were erected all over the empire in celebration of specific events. The models (in the scale 1:20) of the arch of Augustus at Aosta and the arch of Augustus at Susa illustrate the simplicity and good taste of this Augustan architecture.

A model of the temple of Augustus at Ankyra (Ankara) is of especial interest, for on the walls of its pronaos were copied the Res Gestae of Augustus as they were inscribed on two bronze pilasters in Rome. The bronze pilasters have disappeared; but several copies have survived, and of these the Ankyra inscription is the most complete. It gives us one of the most remarkable recitals of deeds done (Res Gestae) by a great man. In bald, precise statements, shorn of invectives or heroics, Augustus relates the chief incidents of his life. "Those who slew my kinsman I drove into exile by due process of law, and afterwards when they waged war upon the republic I twice defeated them in battle." Thus he describes the dramatic happenings which form the

tense plot of Shakespeare's *Julius Caesar*. In the same terse language he enumerates his campaigns, his relations to the state, his benefactions to the Roman people. Two thousand years later we are commemorating his deeds, on a new continent.

GISELA M. A. RICHTER.

PIRANESI

Now that the Museum's Augustan exhibition is drawing attention to an art which the Age of Reason prized as one of man's supreme achievements, it seems timely to say a word about another aspect of the eighteenth-century taste for the antique. For twenty-five years the Museum Library has contained a set of the works of Giovanni Battista Piranesi and his son Francesco which is remarkable for the number of its plates and the large proportion of fine early impressions. Recently the Grotteschi, the little views of ruins, and very rare first states of the Prisons have been acquired for the Department of Prints.

Giovanni Battista Piranesi was born in 1720 near Venice. Fate seemed to doom him to be an architect, for his father was a stone mason and the region of his birth produced almost every great Italian architect after Michelangelo. Although he studied architecture with an uncle in Venice, and his first etchings were grandiose Palladian projects, he never did much more than a few odd jobs of remodeling. An architect trained in a country too poor to build, he always struck a special note of disappointment by signing his title pages, till the end of his life, ARCHITETTO VENEZIANO.

Although the Venice in which he grew up had no room or cash for any more buildings in brick and stone, it did provide a great scope for the sham architecture of the stage. The theaters that were kept running in that international pleasure resort attracted their sophisticated audiences, not by well-written plays or by the best music of the age, but by the ingenious charm of their scenery. Rising from the sloping floors of their stages were canvas wings and backdrops painted with endless flights of balustraded stairs and domes beyond domes. When a wildness of candles shimmered through the

tinted transparencies, the illusion must have been ravishing. Since the dimness killed color and made values and draughtsmanship all important, the illusion could be produced only by adroit use of chiaroscuro and a complete mastery of the mathematics of perspective. The synthesis of skills that was once common among Italian stage designers would be hard to find in a scenery studio of today. After going to school in this exacting trade, Piranesi learned to place light and shade with dramatic effect, to draw architecture from the most imposing angles, to sketch swiftly and accurately, and to dare any stunt in perspective.

But when the frippery of eighteenth-century Venice jarred on his austere and haunted longings, he fled to an elder brother, a monk, who read to him from ancient history and fired him with a determination to see Rome. He was twenty when he got his chance to go there in the suite of a Venetian ambassador. After staying for three years, etching with a local maker of views, his lack of funds brought him home to Venice for a couple of years.

It was probably on his return to Venice that he designed the *Groteschi* and the *Prisons*. The *Groteschi* derive the nervousness of their etched line and their expansive rococo jumble from Tiepolo, and at a distance they seem like the welter of prettiness which the Venetians liked for decorating their walls. Look closer and you see nothing but shattered columns, asps, fragments of sarcophagi, and skulls with scraps of scalp stuck to them. In the light language of eighteenth-century Venice, Piranesi gave a new twist to the baroque satisfaction with decay.

Piranesi touched the imaginative heights of his romantic mid-twenties—and perhaps of his whole life—in his etchings of fantastic prisons (see fig. 1). It must have been impressions gathered in Rome which set him to dreaming these interminable halls, with their prisoners submerged under ton weight chains, with gangplanks teetering among the topmost arches of the broken vaults. No other prints involve the eye so deeply inward and upward. Their pillars tower like beacons for exploring realms of loftiness and light. Piranesi rendered these more-than-

Roman grandeurs in a typically Venetian way, by letting his etching needle run loosely in zigzags and scribbles until his whole design took shape like a Guardi wash drawing, in areas of diaphanous shadow.

The *Prisons* show their origin in baroque stage design by their elaborate perspective, their diagonal axis with vanishing points right and left, the counterthrust of their architectural masses, and their passion for the monumental. Today, when photography has robbed Piranesi's *Views* of much of their documentary value and has made perspective drawing seem less marvelous, the *Prisons* stand out as one of his supreme achievements. They did not seem so to Piranesi's contemporaries, nor perhaps to Piranesi himself, for he drastically re-etched the plates about fifteen or twenty years later, adding archaeological ornaments and specific tortures and making every structural detail more exact and solid, every contrast of light and shade more startling. The habit of rendering existing buildings forced him to change his early painterly lightness for density and sharpness, to throw away mystery of suggestion for exactitude of statement.

In his *Prisons* Piranesi anticipated the literature of romanticism. De Quincey quoted Coleridge's rhapsody on them, and Horace Walpole was probably thinking of them when he exclaimed that Piranesi's scenes "would startle Geometry and exhaust the Indies to realize . . . What grandeur in his wildness, what labour and thought both in his rashness and details." The author of the *Castle of Otranto* recognized a kindred spirit, for the *Prisons* are a direct link between the baroque and romanticism.

When Piranesi was twenty-five he received an offer from a publisher in Rome and hurried back there to settle for life. Longing to become a Roman, he found a place whose celibate society, unable to reproduce itself, had devised ways of absorbing strangers swiftly and utterly. Rome has imported from elsewhere almost all her historians, artists, and popes, since Saint Peter. Arriving one by one as mature men without marriage ties, her citizens develop a social climber's curiosity in each local

antiquity and parish custom, and die passionately wedded to her traditions. By falling in with this way of life Piranesi became the most conspicuous Roman of his century.

He started out at the traditional local trade of view-making. For three centuries

usually showed a building lying below the eye at a distance and flanked on either side by near-by dark objects placed like the wings in an old theater set. Piranesi brought to Rome the more varied patterns of Venetian landscape painting. He approached his buildings as close as possible and squatted,

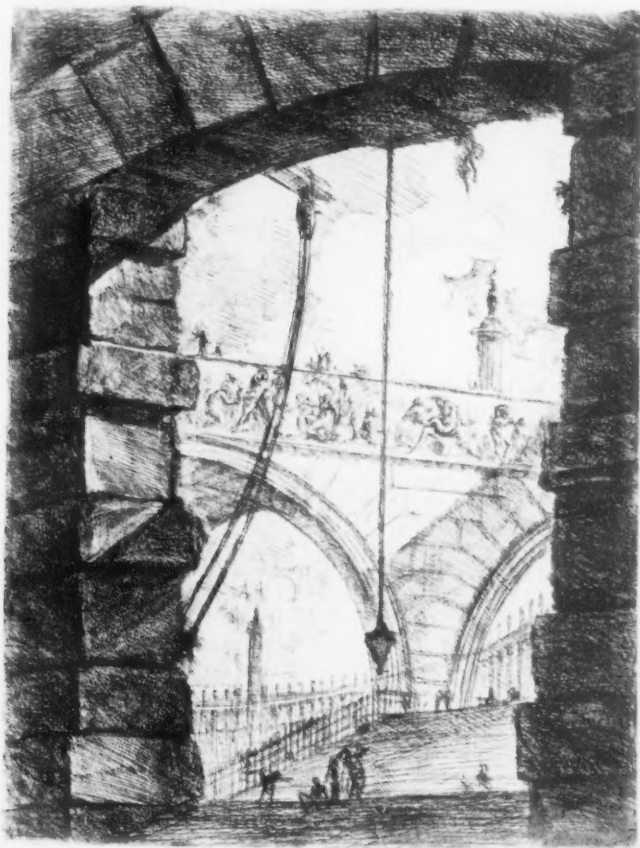


FIG. 1. THE PRISONS, PLATE 4

men had lived in Rome by printing guide-books and souvenir views to sell to the pilgrims. Piranesi's publications always kept this characteristic stamp of export goods, and it is curious to see that he dedicated prints to almost every important Frenchman and Englishman but to practically no Italian. Piranesi did what many men had done before him, but he did it better. When his predecessors had made views, they

throwing their masses into spectacular heights against the sky. About a dozen years ago the Russian films introduced the same device into photography.

Piranesi also revised his etching technique in order to make his plates resist the wear of many printings. Without letting his lines intersect, he laid them in parallel rows that model objects by flowing around them and often help to suggest the vanishing point of

the perspective. No matter if a plate went back to the acid for a dozen rugged bitings, the system of parallel grooves kept unbroken walls of copper to grip the printing ink. In spite of turning out thousands of impressions during his lifetime, Piranesi was able to keep his spectacular blacks by adroit retouches on his plates and by carefully supervised printing.

During his early years in Rome he published rather little, since he spent his time mostly in measuring and sketching the ancient ruins, in scratching the ground here and there, and in making imaginary reconstructions. When he was thirty-two he married and staked his wife's dowry on a supply of huge copper plates. After getting some support, or promise of support, from an Irish lord, he settled down to his life's task of pictorial propaganda for the antique. When the work which had been planned as two volumes of views of Roman ruins became four huge folios, the Irish lord's agent refused to pay for the extra cost of patronage. Piranesi, like another Dr. Johnson, erased the nobleman's name from the etched title pages and published the work on his own. Rarely has so vast and expensive an undertaking been put through with so little help.

The publication was a best seller north of the Alps, where for the first time men got pictures that really showed the fallen grandeur of Rome. Like railroad posters the new etchings put people into a fever to pack their bags and go where they could strike attitudes among the crumbling columns. Classical ruins became so much the rage that people began to build them where real ones were scarce. Many of these fakes still survive, like the one at Schönbrunn, or the one at the Parc Monceau in the style of Piranesi's friend Hubert Robert. Robert himself anticipated time by painting the interior of the long gallery of the Louvre as a ruin with a broken vault and weedy walls, while the "sublime savageness" of Piranesi's Views set Horace Walpole to imagining what Saint James's Palace would look like in two thousand years.

Piranesi could startle the imagination with mere views of places because in them he gave outlet to his ambitions as an archi-

tect thwarted by poverty, to his dreams as a stage designer too earnest and angry for the masquerades of his day, and to his romantic bitterness at not having been born an ancient Roman. He expressed his despair through the puny men of his etchings, who flutter like moths, powerless even to deface the walls thrown up by giants. No wonder disappointment awaited most of the tourists whom his art lured to Rome. Their matter-of-fact eyes saw no wonder in a hodgepodge of broken masonry.

Now that Piranesi had found himself, had acquired money, archaeological knowledge, and artistic skill, he turned out work with astonishing speed. In thirty-five years he etched some thousand big plates, or about one a fortnight. He must have spent much less than that on many of his etchings, since he gave more and more of his time to study trips, excavations, and a lively trade in antiquities. This speed of production is marvelous considering the amount of work required for each etching, the measuring of walls, the sketches, the perspective calculations, the transfer of the design to the copper, and the tricky cookery with the acid. He made a substantial fortune by selling impressions of his huge views at something like thirty cents each. Some 1,180 copper plates by him and his son are still in use in Rome.

His activity had practically no results in Italy, but in the world outside it spread and is still spreading in ever-widening circles. If Piranesi had not lived, the Pennsylvania Station might not have been built to imitate the Baths of Caracalla and the Metropolitan Museum might have designed its Fifth Avenue façade in another form. The beginnings were small. After he had spent a few years near the French Academy in Rome its students had to be reprimanded from Paris for sending home such impossibly grandiose projects. His great friend C. L. Clérissieu decorated a priest's room in Rome by making chairs like capitals, a table like an entablature, and a bed like a sarcophagus. Clérissieu carried on Piranesi's work in his book on the ancient remains at Nîmes, published in 1804, which is said to be the first great publication to deal with Gallo-Roman ruins. It was Clérissieu who

went to Spalato with another of Piranesi's friends, Robert Adam, when Adam was making the studies for his influential book on Diocletian's Palace. Adam brought Piranesi's ideas from Rome to England and gave them an enormous vogue a generation before they were adopted elsewhere. It was probably this great English success in ap-

tian, Tuscan, and Grecian Architecture. To explain his ideas to an international public he printed his preface in Italian, French, and English, saying that he intended "to shew what use an able architect may make of the ancient monuments by properly adapting them to our own manners and customs. I propose shewing the use that

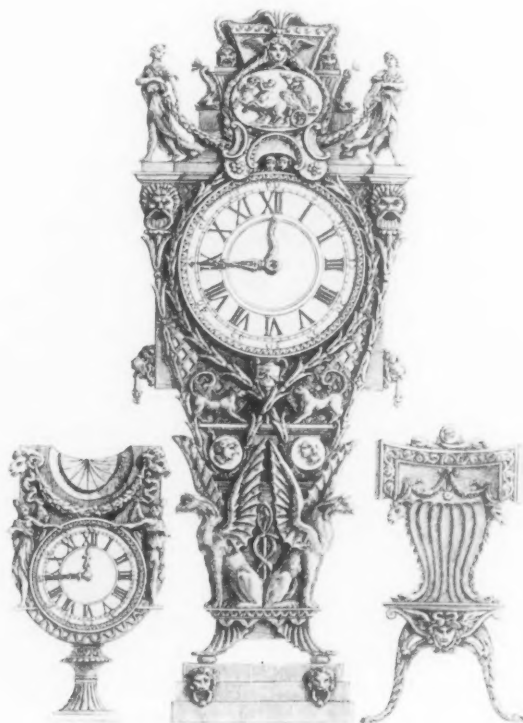


FIG. 2. PLATE FROM "DIVERS MANNERS OF ORNAMENTING CHIMNEYS"

plying antique ornament to modern problems that stimulated Piranesi to design inexpensive kinds of interior decoration which the impoverished Italy of his day could afford. He painted the walls of the English Café in Rome with the first pseudo-Egyptian decorations of modern times. Then he published designs in the antique manner for such modern objects as clocks (see fig. 2) and bureaus in his book *Divers Manners of Ornamenting Chimneys and All Other Parts of Houses Taken from the Egp-*

may be made of medals, cameos, intaglios, statues, bassorelieves, paintings, and such like remains of antiquity . . . by the artists in their works." In this preface he picked up a favorite idea of his by denouncing the "Grecians" as bungling copyists of Roman art. What he hated as "Grecian" is what we should call late Roman or Byzantine, and what he praised to the skies as "Etruscan" was such Greek works as red-figured pottery and the temples at Paestum. Was he thinking in Juvenal's terms when he

condemned everything east of Italy as degenerate? Wherever he got his ideas, he wrote about the "Grecians" with the animus of an Oxford don airing his misconceptions of Cambridge. That his blunders were accepted here and there is perhaps shown by the fact that in 1709, the year that this book was published, Thomas Wedgwood christened his new factory Etruria.

It was after the death, nine years later, of this prophetic antiquarian that his style really began to conquer the western world. When the French Revolution and Napoleon's wars destroyed so much of the immediate past without replacing it with forms for the future, men turned to antiquity for an attitude of mind and an artistic style. The confusion and fear produced by sudden social changes often lead to antiquarian revivals. Piranesi's decorative ideas were so extensively used that some scholars have wanted to lump not only the Adam style, but also the French Empire and Thomas Hope's English version of it, all under the name of the "Piranesi style." Percier and Fontaine found his work just the thing to draw on when designing a setting for Napoleon. The emperor wanted the propaganda of an art that should suggest the romance of his Mediterranean conquests and should recall other self-made emperors who had become respectable by antiquity. A time of improvised governments wanted to be reminded of the stability of the Imperium Romanum. A time shaken by wars wanted to think of the security of the Pax Romana. When the longing for the antique of such an age was only partly satisfied by the intimate caprices of the Hellenistic decorations in Pompeii, Piranesi's interpretations of the imperial acanthus and the eagles seemed made to measure. His designs helped to shape chairs and china until too much security set people to hankering for crusades and the troubled pageantry of an imaginary Middle Ages. Even nowadays, though Roman forms are for the time being utterly rejected by the designers of our house furnishings, the great shade of Piranesi continues to haunt the architects of public buildings from Leningrad to Calcutta.

A. HYATT MAYOR.

ARTHUR H. KOPP

On the afternoon of Monday, November 7, the Museum experienced a most tragic accident. Arthur H. Kopp, the institution's chemist for the last seven years, was at work in his laboratory in one of the basement courtyards, apparently preparing a varnish for paintings, when a glass flask broke, spilling its contents directly into an exposed flame and causing burns from which he died in the hospital a few hours later. Mr. Kopp was alone at the time, and except for Frank Falson, who was one of the first to get to his rescue from the near-by Repair Shop and received superficial burns, no one else and no part of the building or its contents suffered in any way.

Mr. Kopp, first as an assistant of Professor Colin G. Fink of Columbia University and more recently as a member of the Museum staff, had done invaluable service in the preservation of works of art, especially of ancient bronzes, and had contributed a number of important papers on the subject to scientific journals. Moreover, he will be remembered by all his colleagues both within and without this Museum not only as an investigator of ability but as a most helpful and inspiring collaborator.

CONRAD HEWITT

Conrad Hewitt, since May 21, 1906, Superintendent of the Building, retires at his own request on December 31, 1938, to the very real regret of the Trustees and of all the members of the staff.

When Mr. Hewitt came to his new position almost thirty-three years ago as a trained engineer with several years of practical experience as a builder, the Museum consisted of the original structure in the Park, erected between 1877 and 1892, and that earliest wing on Fifth Avenue, opened in 1902, of which the nucleus is the Entrance Hall. Shortly after Mr. Hewitt undertook his duties, the Museum entered into a period of construction which saw the erection of all the rest of the building on Fifth Avenue and the Pierpont Morgan and American Wings, which more than doubled

the exhibition space, and in addition, the library, the lecture hall, and all the present classrooms, many of the shops and engine rooms, and much of the storage and office space. Finally, during the last two years radical changes in the plan of the original galleries have been begun. With these changes and enlargements in the building the number of the visiting public has almost

doubled, necessitating a corresponding increase in the corps of uniformed attendants, administered from the office of the Superintendent.

Throughout this period of development Mr. Hewitt's accomplished and devoted service has played a large and important part in the creation of the Museum as we see it today.

H. E. WINLOCK.

NOTES

MEMBERSHIP. At the meeting of the Board of Trustees held November 21, 1938, the following persons, having qualified, were elected **SUSTAINING MEMBERS:** Mrs. William Richardson Biggs, Gilbert W. Kahn, Mrs. Hardin Orvis. Thirty-seven persons were elected **ANNUAL MEMBERS.**

GIFTS TO THE MUSEUM. Contributions of money have recently been received from Mrs. Arthur B. Emmons and Mrs. Van Santvoord Merle-Smith.

MODERN EUROPEAN SCULPTURE AGAIN ON VIEW. The redecoration of the gallery of modern European sculpture (B 39) has just been completed, and it is hoped that the fresh and cheerful background thus provided will renew interest in the many fine sculptures there shown. Attention is also called to a new sculpture in white marble by Rodin presented to the Museum by Richard Anthony Strong and Alexander Milliken Stewart and now exhibited for the first time. The subject—Love and Psyche—is carried out with all the suave fluidity characteristic of the sculptor at his best. It constitutes a notable addition to the Museum's already renowned collection of works by Rodin.

P. R.

A GIFT OF VESTMENTS. Because of its ritual eminence as the focal point of Catholic worship, the Mass as far as possible has always been given a setting commensurate with its vast solemnity. In the seventeenth

and early eighteenth centuries, for instance, we see from church architecture how all effort was bent to impress upon men the magnificence and power of God. Vestments used during the Mass may well be understood to have been as much a part of the church furnishings as choir stall or pulpit, for a church, after all, fulfilled its purpose most completely when Mass was being celebrated upon its high altar by an appropriately garbed priest.

An elaborately embroidered chasuble, together with its maniple, stole, and corporal, the gift of Mrs. Samuel Stiefel, well expresses the endeavors of those responsible for church decorations to make brilliant and impressive the ceremony of the Mass. The chasuble is characteristic of the richest Italian needlework of the early eighteenth century, a period when "needlepainting" was in vogue. The central feature of the back is a representation of the Annunciation, perhaps after some late baroque print or painting, vigorously embroidered in gaily colored silks in satin stitch on a white ground. As this highly descriptive word, which we so often meet in auction catalogues, implies, "needlepainting" was an attempt to secure by adroit stitchery the naturalistic effects that painters obtained with a brush. During the period when the Church was making a special point of using the arts to spread doctrine and to combat heresy, the pictorial approach of the painter left its strong imprint even upon arts, such as sculpture, not essentially pictorial.

Mrs. Stiefel has also presented the Museum with another fine early eighteenth-century Italian chasuble (illustrated) with its accompanying maniple, stole, corporal, and burse, all embroidered in satin stitch with scrolling flower designs on a green silk ground. Included in the gift is a panel of



EMBROIDERED CHASUBLE, ITALIAN
EARLY XVIII CENTURY

embroidery, of the same country and date, worked in flame stitch, also known as *point d'Hongrie*.¹ J. G. P.

¹ The embroideries (acc. nos. 38.86.1-10) are shown this month in the Room of Recent Accessions.

LIST OF ACCESSIONS AND LOANS. The accessions and loans of October 1 to November 1, 1938, are shown in the following list:

GREEK AND ROMAN

Ceramics, *Purchase* (1).

Sculpture (modern forgery), *Gift of an Anonymous Donor* (1).

NEAR EASTERN

Textiles, Iranian, *Purchase* (1).

FAR EASTERN

Ceramics, Chinese, Japanese, *Bequest of Kate Read Blacque, in memory of her husband, Valentine Alexander Blacque* (112).

Enamels, Chinese, *Bequest of Kate Read Blacque, in memory of her husband, Valentine Alexander Blacque* (1).

Glass, Chinese, *Bequest of Kate Read Blacque, in memory of her husband, Valentine Alexander Blacque* (14).

Ivories, Japanese, *Bequest of Kate Read Blacque, in memory of her husband, Valentine Alexander Blacque* (64).

Lacquers, Chinese, Japanese, *Bequest of Kate Read Blacque, in memory of her husband, Valentine Alexander Blacque* (2).

Prints, Japanese, *Bequest of Mary Martin* (6).

Woodwork, Japanese, *Bequest of Kate Read Blacque, in memory of her husband, Valentine Alexander Blacque* (55).

MEDIAEVAL

Textiles, Flemish, *Bequest of Kate Read Blacque, in memory of her husband, Valentine Alexander Blacque* (1).

RENAISSANCE AND MODERN

Ceramics, English, French, European, *Bequest of Mary Martin* (23).

Costume Accessories, American, French, *Gifts of Mrs. George Blumenthal* (3), *an Anonymous Donor* (12).

Enamels, European, *Bequest of Mary Martin* (3).

Furniture, French, *Purchases* (2).

Glass—Painted, Austrian, Dutch, English, French, German, Russian, European, *Bequest of Mary Martin* (67).

Ivories, European, *Bequest of Mary Martin* (3).

Jewelry, Austrian, French, German, Italian, *Bequest of Kate Read Blacque, in memory of her husband, Valentine Alexander Blacque* (64).

Medals, Plaques, etc., European, *Bequest of Mary Martin* (2).

Miscellaneous, French, European, *Bequest of Mary Martin* (8).

Sculpture, English, French, Italian, Spanish, European, *Bequest of Mary Martin* (30); *Gift of Richard Anthony Strong and Alexander Milliken Stewart* (1).

Textiles, French, European, *Bequest of Mary Martin* (6).

Woodwork, European, *Bequest of Mary Martin* (1).

THE AMERICAN WING

Ceramics, English, *Purchase* (1).

Glass, *Purchase* (1).

Metalwork, *Gift of Allan B. A. Bradley* (2); *Purchase* (1).

Prints, *Loan of R. T. H. Halsey* (1).

PAINTINGS

Drawings, American, English, French, German, Italian, European, *Bequests of Kate Read Blacque, in memory of her husband, Valentine Alexander Blacque* (1), *Mary Martin* (75), *Paul Ludwig Gill*

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

in memory of his mother, *Amelia Hubner Gill* (2); *Purchase* (1).

Glass—Painted, French, Russian, European, *Bequest of Mary Martin* (3).

Miniatures, American, English, French, German, Italian, European, *Bequest of Mary Martin* (8); *Gift of William I. Walter* (2); *Purchases* (15).

Paintings, American, French, Spanish, European, *Bequest of Mary Martin* (2); *Gift of Mrs. Herbert Shipman, in memory of her father and mother, Mr. and Mrs. Edson Bradley* (1); *Loan of A. C. M. Atoy* (1).

ARMS AND ARMOR

American, English, French, German, Italian, *Gifts of an Anonymous Donor* (1), *Marshall Field* (2), *Miss Lucile Kohn, in memory of Mr. and Mrs. Leo E. Frank* (3), *Mrs. J. H. Grenville Gilbert* (1), *Christian A. Zabriskie* (5); *Purchase* (2).

PRINTS

Gifts of Spencer Bickerton (1), *Jean Charlot* (5), *Mrs. Julian Chase* (1), *Louis Friedlander (deceased)* (1), *Jeannette Leuygon* (1), *Dr. Herman T. Radin* (1), *Miss Grace M. Wells as requested by her late grandfather* (2), *C. E. H. Whitlock* (2).

Bequest of Mary Martin:

Printed, photographed, or cut paper profile portraits, American, European (140)

Frames (4)

Books (27)

Miscellaneous manuscripts, photographs, prints, and pamphlets.

Purchases: Prints (6).

LIBRARY

Books, *Gifts of Aegyptologisches Institut der Uni-*

versität Leipzig (1), *The American Institute of Graphic Arts* (1), *American Swedish Historical Museum* (1), *Archaeological Survey of India* (1), *Arden Gallery* (1), *The Baltimore Museum of Art* (1), *Dr. Paul Bergsøe* (2), *Spencer Bickerton* (2), *Carnegie Corporation of New York* (1), *The University of Chicago Press* (1), *Mrs. J. Oscar Clore* (2), *The Colophon* (1), *Miss Eleanore J. Fulton* (1), *The Government General Museum of Chosen* (1), *The Board of the Hallwyl Museum* (1), *Harcourt, Brace and Company* (2), *The Hispanic Society of America* (2), *Archer M. Huntington* (4), *Miss Adeline Moffat* (13), *The Museum Boymans* (1), *New Burlington Galleries* (2), *The New York Historical Society* (1), *Phaidon-Verlag* (1), *The Pilgrim Trust* (1), *Public Museums, Liverpool* (14), *Dr. A. O. Quintazalle* (25), *Miss Gisela M. A. Richter* (96), *Mrs. John D. Rockefeller, Jr.* (2), *Olto Smith* (1), *Stedelijk Museum te Amsterdam* (1).

Photographs, *Gifts of Arden Gallery* (8), *Capt. Edward George Spencer-Churchill* (2), *Mrs. J. Oscar Clore* (3), *Chester Dale* (2), *Ernest B. Daniels* (1), *Miss Harriet Sawyer Dennis* (1), *Samuel H. Kress* (58), *James W. Lane* (5), *R. Langton Douglas* (1), *Museum of the City of New York* (31), *The Rijksmuseum* (2), *Staatliche Museen, Aegyptische Abteilung* (1), *Capt. N. V. Stopford-Sackville* (1), *Leo Swane* (1), *Joseph Widener* (1).

Photostats, *Gift of Mrs. J. Oscar Clore* (10).

MISCELLANEOUS

Books, *Gift of Miss Gertrude Whiting* (6).

Correspondence, photographs, and pamphlets, *Gift of The Pierpont Morgan Library*.

Clipping, *Gift of Dr. Ludlow Bull*.

Plants, *Gift of Mrs. Jay Clark* (8).

EXHIBITIONS

JANUARY 1 TO FEBRUARY 11, 1939

IN THE MUSEUM

Beginning January 4
Through January 1
January 14
through February 5

Augustan Art
The Christmas Story in Art
Giovanni P. Morosini Collection

Gallery D 6
Gallery E 15

Beginning January 14
Beginning January 14

Chinese Tapestries
English Landscape Prints

Room of Recent Accessions
Gallery E 15
Galleries
K 37-40

NEIGHBORHOOD EXHIBITIONS

Through January 31

European Textiles and Costume Figures

Washington Irving High School
Walton High School

Beginning February 6

European Textiles and Costume Figures

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

MAIN BUILDING. Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue buses one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 70th and 80th Streets.

BRANCH BUILDING. The Cloisters, Fort Tryon Park. Fifth Avenue Bus No. 4 (The Cloisters) goes to the entrance. Also reached by the Eighth Avenue subway, Washington Heights branch, to 100th Street—Overlook Terrace station (exit by elevator to Fort Washington Avenue) and the I. R. T. subway to Dyckman Street station (walk west to the Park, thence up the hill to The Cloisters).

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MEMBERSHIP

BENEFACTORS, who contribute or devise . . .	\$50,000
FELLOWS IN PERPETUITY, who contribute . . .	5,000
FELLOWS FOR LIFE, who contribute . . .	1,000
CONTRIBUTING MEMBERS, who pay annually . . .	250

FELLOWSHIP MEMBERS, who pay annually . . .	\$100
SUSTAINING MEMBERS, who pay annually . . .	25
ANNUAL MEMBERS, who pay annually . . .	10

PRIVILEGES—All Members are entitled to the following privileges:

A ticket admitting the Member and his family, and non-resident friends, to the Museum (the main building and The Cloisters) on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free and admission to lectures specially arranged for Members.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Fellowship, and Sustaining Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life and to become members of the Corporation. For further particulars address the Secretary.

ADMISSION

The Museum is free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays.

Children under seven at the main building and under twelve at The Cloisters must be accompanied by an adult.

HOURS OF OPENING

MAIN BUILDING AND THE CLOISTERS:	
Weekdays	10 a.m. to 5 p.m.
Sundays	1 p.m. to 6 p.m.
Holidays, except Christmas	10 a.m. to 5 p.m.
Christmas	1 p.m. to 5 p.m.

The American Wing closes at dusk in winter.

CAFETERIA:

Weekdays and holidays, except Christmas: 12 m. to 4:45 p.m.

Library: Gallery hours, except legal holidays.

Museum Extension Office: 10 a.m. to 5 p.m., except Sundays and holidays.

Print Room and Textile Study Room: 10 a.m. to 4:45 p.m., except Saturday afternoons, Sundays, and holidays.

INFORMATION AND SALES DESKS

Located at the 82d Street entrance to the main building and at the main entrance to The Cloisters. Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for, and directions given.

The Museum publications—handbooks, colorprints, photographs, and postcards—are sold here. See special leaflets.

LECTURES AND GALLERY TALKS

A complete list of lectures and gallery talks given by the Museum will be sent on request.

INSTRUCTORS

Members of the staff detailed to give guidance in seeing the collections at the main building and at The Cloisters. Appointments should be made through the Information Desks or, if possible, in advance by mail or telephone message. Free service to Members and to the teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour from one to four persons and 25 cents a person for groups of five or more.

PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students, and for use of the library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

CAFETERIA

In the basement of the main building. Luncheon and afternoon tea served. Special groups and schools may bring lunches if notification is given in advance.

MUSEUM TELEPHONES

The number for the main building is Rhinelander 4-7690; for The Cloisters, Wadsworth 3-3700.

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